

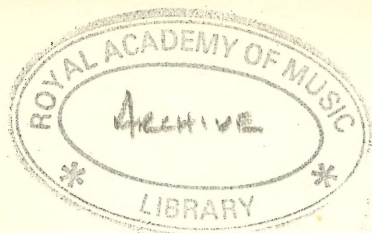
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THE  
**R.A.M. MAGAZINE**

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.

No. 132

September, 1945

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Royal Academy of Music, York Gate, Marylebone Road  
London, N.W.1.



## Editorial

ONCE AGAIN have the bells rung out throughout the land—and indeed throughout the greater part of the world. Once again has the glad music sounded to express something of the joy which has come to mankind by the advent of peace in all the world. And this second time it is a joy not troubled by the knowledge of fighting still to come.

His Majesty the King, in his broadcast on August 15, reminded us that though our sense of deliverance is overwhelming, that relief from past dangers must not blind us to the demands of the future. "We shall have to labour" he said, "and work hard to restore what has been lost, and to establish peace on the unshakable foundations, not alone of material strength, but also of moral authority. It is a proud and difficult part; it is to this great task that I call you now."

And to many followers of our beloved art who foresee—as all thinking people must—how many and inevitable are the difficulties those further demands will bring, courage will come from the realization of what music has meant to the masses of the people during six years of war—the comfort it has brought to the anxious and the bereaved, the refreshment to the overburdened, and the thoughts of home to the exiled. What has been in war can be in peace.

It has been a great encouragement to us all to learn that such beneficent work as that of C.E.M.A., for example,—originally designed to supply wartime needs and now to be known as THE ARTS COUNCIL OF GREAT BRITAIN—is to be given permanent support and official status among the cultural facilities available to all. And this is only one of many signs now-a-days of the growing realization that out of evil good may come, given men of vision to see and grasp opportunities, and, in the right places, men of sympathetic understanding to further good causes.

So shall we go forward to our new tasks secure in the faith that we minister to the spiritual needs of our day and generation and bring to our fellow men some amelioration of life's trials and hardships.

## Distribution of Prizes and Awards

by H.R.H. The Duchess of Kent, July 24th, 1945

Prize-Giving is always a great occasion at the Academy. This year it had special significance. For reasons stated in the Principal's address the ceremony could not take place last year. Since then Victory in Europe had brought back features of earlier days. The blast wall of sand bags now gone, the Entrance Hall shed its former light around the familiar Portrait Busts of Sir Arthur Sullivan, Sir Edward German and Epstein's recent bronze of Dame Myra Hess.

That was the setting when Her Royal Highness The Duchess of Kent attended by the Lady Rachel Davidson, was received by the Principal and Lieut. Gen. Sir Sidney Clive, Vice-President and Chairman of the Committee of Management. Members of the Governing Bodies were presented, and the party proceeded to the Duke's Hall where the National Anthem was played.

Before the Concert began, a bouquet was presented to Her Royal Highness by one of the Junior Students.

The Programme consisted of two items:

- (1) *Tzigane* for Violin by Ravel—played by Felix Kok with Joyce Hedges at the Piano.
- (2) *Gipsy Songs* (Op. 103) by Brahms—sung by the Choral Class conducted by Ernest Read, F.R.A.M. with Reginald Stephens as accompanist.

These works were rendered with a high degree of technical efficiency as well as musical sensitiveness and the performances were enthusiastically applauded.

The Report by the Principal followed and is printed complete on page 44.

Then came the Presentation of the Prizes by Her Royal Highness. As students received their awards one realized with what generosity patrons of the Academy had bestowed their gifts to music, and how well the young ardent students had turned effort into achievement.



Her Royal Highness, in a delightful speech, said how pleased she was to be present at the ceremony and congratulated the students on their success. Music had done more than anything else during the war to keep up morale.

In proposing the vote of thanks Lieut. Gen. Sir Sidney Clive said that by her gracious presence and her charm, Her Royal Highness had crowned the year's work with added success.

The National Anthem, sung by the choir and audience, concluded the proceedings.

At tea afterwards in the Theatre the Duchess of Kent met informally numerous guests. Those present included Sir Stanley and Lady Marchant, Lieut. Gen. Sir Sidney Clive, The Earl of Bessborough, Lord Courtauld Thomson, Admiral Sir Alan Hotham, Sir Robert Waley Cohen, Lieut. Col. W. Loudon Greenlees, Major Alan Murray, Capt. H. S. Goodhart-Rendel, Mr. and Mrs. E. S. Makower, Hugh B. Fitch Esq., Theodore Holland Esq., H. P. Chadwyck Healey Esq., Mr. and Mrs. Moir Carnegie, Mr. and Mrs. Holliday, E. D. Gannon Esq., Dr. and Mrs. Thatcher, L. Gurney Parrott Esq., Baroness de Bush, Madame Julia Neilson, Miss Phyllis Neilson Terry, Lady Baddeley, Mrs. Rawlins, Mr. and Mrs. Ernest Read, Percy Waller Esq., Mr. and Mrs. Leslie Regan, Herbert Walenn Esq., Dr. and Mrs. F. G. Shinn, Frederick Moore Esq., Mr. and Mrs. Frederick Keel.

M.C.

### Principal's Report

Your Royal Highness, my Lords, Ladies and Gentlemen :

I am sure you will like to know that today I have sent a telegram to our President, Her Royal Highness the Duchess of Gloucester.

We are delighted and proud to be honoured by the presence of Her Royal Highness the Duchess of Kent.

We had looked forward to having Her Royal Highness with us at this time last year but, as you may remember, the percussion department of the German Band was somewhat overpowering just then and it was deemed wise to cancel the Prize Giving. Therefore, we are all the more pleased to have Her Royal Highness with us today.

This is a moment which I personally have been longing for—ever since V-Day—a moment when, on behalf of the Academy, I can express publicly something of the deep thankfulness we all feel for Victory in Europe and our own deliverance. Not only has our building been spared to us, but we have been able to continue working here throughout the whole war. The possibility of the building being commandeered was a constant cause for anxiety. In point of fact, we came as near being deprived of it in this way as by enemy action in our immediate locality. We have indeed been fortunate.

I regret to have to report that since our Prize-Giving in 1943 we have suffered grievous losses in personnel. First, Mr. B. J. Dale, our beloved Warden, whose sudden death towards the end of July '43 came as a great shock to us all and deprived us of a distinguished musician and a valued colleague. B. J. Dale's whole professional life was closely bound up with the Academy. Successfully as Student, Professor and Warden he brought to bear his fine qualities both as a man and as a musician and commanded the highest respect of Staff and Students alike.

Within a few months of Dale's death, we lost two of the most prominent members of the Professorial Staff—both violinists—Mr. Arthur Catterall and Mr. Rowsby Woof.

Mr. Catterall was one of our foremost solo violinists—a great player. He was well known as a former leader of the B.B.C. Symphony Orchestra and was an admirable teacher.

Mr. Rowsby Woof devoted most of his life to teaching, chiefly at the Academy of which he was a former student. He was perhaps one of the greatest violin teachers this country has produced. Many of the most prominent British violinists before the public at the present time were pupils of Mr. Woof. They bear ample testimony to the soundness of his teaching and to the influence of his vital personality.

We have also lost Miss Ena Grossmith, that refreshingly vivacious personality and member of a famous family, who for many years did splendid work with the Drama Class and finally, last August we lost that famous and outstanding figure in the world of music, Sir Henry Wood. Sir Henry, in spite of his



extremely busy life as a Conductor, took a personal pride and pleasure in training our students' Orchestra. He was himself a past student of the Academy. He loved his work here and took a paternal interest in the welfare of the students. This he shewed in many ways. He had a very happy way with him in his handling of the students and gave unstintingly of his amazing energy. He had unique gifts as an orchestral trainer and inspired not only orchestral players but also solo performers by his wise guidance and kind encouragement. Sir Henry shewed his love for the Academy in a very practical way by presenting his unique orchestral Library, and also founding the Sir Henry Wood Fund to help necessitous students.

We remember all those of our number that have passed on and are grateful for their friendship and their loyal service to the Academy.

Six members of the Staff have retired:—They are all past students and Fellows. Miss Mary Wilson and Miss S. Pitt-Soper, Professors of Singing; Miss Spain-Dunk and Mr. Adam Carse, Professors of Composition; Mr. Charles Stainer, Professor of the Flute; and Dr. George Cunningham, Professor of the Organ.

I want to thank them most warmly for all that they have done for us. I want to wish them happiness and to express the hope that, though no longer members of the staff, they will keep in touch with us and feel that they will always be welcome at the Academy.

I can now turn to the other and brighter side of the picture and say how glad we are to have as new members of the Committee of Management:—Mr. C. W. Holliday; Mr. E. D. Gannon and Mr. Philip James—all of whom are genuinely interested in the Arts and have already shewn personal interest in the work of the Academy.

It will be understood that in this Report I am dealing with happenings over a period of two academic years. Something of more than usual importance and significance happened on January 1st, 1944. On that date the vacant office of Warden was filled by Dr. R. S. Thatcher.

During the eighteen months that he has been with us, Dr. Thatcher has won the confidence of the staff and students. He

has thrown himself heart and soul into the responsible and detailed work connected with his office and has endeared himself to everybody. All I will say further is that if Dr. Thatcher is as happy with us as we are happy to have him, then, to paraphrase Gilbert, "He is right and we are right and everything is quite correct."

Another important appointment which had to be made was that of Conductor of the First Orchestra. We have been fortunate in securing the services of Mr. Clarence Raybould. He has already given abundant evidence of his musical and personal fitness to carry on Sir Henry Wood's work. It is good to know that the First Orchestra is in such safe and capable hands.

Other new appointments to the Staff are:—

**VIOLIN.**—Mr. Paul Beard, Mr. Frederick Grinke, Mr. David Martin, Miss Beatrix Marr, Miss Rochefort Davies.

Mr. Paul Beard in addition to giving individual tuition, periodically takes the strings section of the First Orchestra, thus giving the string students the great advantage of rehearsing as a section. Orchestral works under the guidance of an experienced and expert orchestral leader.

**COMPOSITION.**—Dr. Hubert Clifford, Dr. William Cole, Miss Priaux Rainier.

**SINGING.**—Miss Jean Mackenzie-Grieve.

**SPEECH TRAINING AND DRAMATIC ART.**—Miss Iris Warren, Miss Grace Lloyd, Miss Greta Scotchmur, Miss Theo Tucker, Mr. Geoffrey Crump.

On this occasion I like to think, if only for a moment, of those members of the Staff and those students who for various reasons are still away. I have kept in touch with the majority of them. The only difficulty now is that some of them are getting restive. Naturally they want to get back to their music. They seem to think that I am a kind of Director-General of Demobilization and that I have only to press a button and they will be released. However, they will return in time and we shall rejoice to see them. The danger for us is that with their return and new students clamouring for entrance, we may be rather like the Old Woman in the Shoe. We must guard against this possibility.



I am glad to announce the following benefactions :—  
£100 to the Students' Aid Fund under the Will of the late Helen Lawford.

A Violin and Viola bequeathed by the late Miss E. M. E. Butler.

Five new prizes have been established :—

*The Harold Samuel Bach Prize* for Pianoforte. Founded by Dame Myra Hess.

*The Review Week Prize*, for the best résumé of the Review Week in Lent Term. Founded by Mr. Moir Carnegie.

*The Frederick G. Shinn Prize* for Musical History. Founded by Dr. F. G. Shinn.

*The Rowsby Woof Prize* for Violin. Founded by Mrs. Rowsby Woof in memory of her husband.

*A prize for Pianoforte Accompaniment*. Given anonymously.

We have also received a number of interesting gifts including :—

A portrait of herself from Miss Phyllis Neilson Terry : this now hangs in the Theatre.

A water-colour drawing of Sir Charles Santley's House in St. John's Wood from Mr. Mewburn Leven.

A violin for the use of students from Miss Beatrice Hill.

A copy of the International Encyclopedia of Music and Musicians from Mr. H. P. Chadwyck Healey.

We have also received gifts of various other Books and Scores.

All these benefactions and gifts I acknowledge most gratefully and would like to assure the donors how much we appreciate their kindness and generosity.

There are two prizes the awards of which have not yet been announced. They are *The Dove Prize* for general excellence, assiduity and industry and *The Elsie Owen Prize* for similar virtues.

*The Dove Prize*, which is perhaps the most coveted of all Academy prizes, I have awarded this year to a talented and accomplished violinist who, apart from his admirable work as a soloist, in the Orchestra and in Chamber Music has shewn a fine sense of loyalty—namely :—Colin Sauer.

*The Elsie Owen Prize* I have awarded to a student who in spite of doing a great deal of ambulance work in London has distinguished herself as a pianist and composer—namely :—Violet Graham-Williams.

Turning now to the day-by-day work of the Academy, I am glad to report that it is in an encouragingly healthy state. I will not say that I am satisfied—I never shall be satisfied. That word satisfied is one that I think should never be used in relation to artistic progress and development.

Our business here is to equip our students for the musical profession. Anybody who has attended the weekly rehearsals or concerts of the First Orchestra will I think have realized that the work done is of a serious professional order and not a mere musical "Jolly."

The foundations of the serious approach to the work and the aim at the highest orchestral standard were well and truly laid by Sir Henry Wood. His ideals are being upheld faithfully by Mr. Clarence Raybould. In passing, I would like to pay tribute to Mr. Ernest Read for the help he so readily gave to the First Orchestra just prior to and immediately after Sir Henry's death.

The second orchestra, trained by Mr. Ernest Read, is in a more flourishing state than I have ever known it to be. This promises well for the future since the second orchestra is, so to say, the nursery of the First Orchestra.

The Choral Class has done very good work under Mr. Read. Naturally we long to have more of our men singing students back so that we may be less restricted in our choice of works.

The Opera Class, though hampered by the dearth of men singers, has covered very useful ground. The students recently gave admirable performances of Scenes from *The Magic Flute* and Acts from *Hansel and Gretel* conducted by Mr. Robert Ainsworth and produced by Mr. Geoffrey Dunn.

The Chamber Music Classes are very much alive. This vitally important subject is one that I wish to cultivate more and more in the Academy. The students are fortunate to work under the guidance of Mr. Herbert Withers, himself an experienced chamber music player and a real enthusiast with a very wide knowledge of his subject.



The only other collective body I want to mention is the Drama Class which works under Miss Rose Bruford. Naturally, the Speech and Drama students are a comparatively small section, but they are doing splendid work. Recently the Course has been revised completely and made very comprehensive, even including Broadcasting Technique for which, by the kindness of the B.B.C., the students work with live microphones under the expert guidance of Mr. Gordon McConnel.

In addition to the collective work, there goes steadily on individual tuition. The soundness and quality of the teaching being evident at such concerts as the Chamber Concerts, Fortnightly Concerts and Concerts of Students' Compositions.

I have spoken of the work itself, but there is something more important, and that is the spirit in which the work has been done and the atmosphere of good feeling which has prevailed. This has been our salvation during a difficult period.

One feature of the Academy life which has contributed to this feeling of friendship and unity is the R.A.M. Club. The Club, under the immediate presidency of Mr. Percy Waller with Mr. Leslie Regan as Acting Honorary Secretary, is in a flourishing state. The social meetings have been well attended and we had a particularly interesting evening this term when the Griller Quartet played magnificently. On that occasion we were honoured by having as a guest the distinguished cellist Pablo Casals.

There is another activity closely connected with the Academy : The Associated Board of the Royal Schools of Music. I am glad to report that the work of the Board is more prosperous than ever before in its history.

This is my only opportunity during the year of publicly expressing my thanks. I do so most warmly to :—

The Governing Bodies, especially to our Chairman, Lieut. General Sir Sidney Clive and our Hon. Treasurer Mr. Alfred Waley.

To Dr. Thatcher, Mr. Parrott and Mrs. Rawlins. Mrs. Rawlins has done great service in many capacities beyond those of her own office.

I want also to thank the Professors and all the members of the

various staffs who in their several departments have served the Academy so well.

We were all much gratified when Mr. Parrott was elected by the Directors an Honorary Fellow of the Academy for signal service to the Institution. Mr. Parrott is the first Secretary of the Academy to be so honoured and I would like publicly to congratulate him.

By way of a Coda, I want to congratulate the Students upon their achievements and to say how much I have admired their tenacity of purpose.

It should cheer them, as it should cheer us all, to feel that music has been such a power for good in the land, that increasingly it is becoming an essential part of the life of our nation and that the future of Music in this country holds out great promise.

As I see it, the outlook for the Arts in general and for music in particular is most encouraging.

## Prizes and Scholarships

### Midsummer Term, 1945

ROWSBY WOOF PRIZE : Awarded to Colin Sauer (a native of London); Very highly commended : Felix Kok, Adjudicator : Isolde Menges.

PRIZE FOR COMPOSITION OF CHURCH MUSIC : Awarded to Keith E. Jewell (a native of London). Adjudicators : Principal and Warden.

ALFRED J. WALEY PRIZE : Awarded to Hugh Maguire (a native of Dublin); Highly commended : Eva Gruenbaum. Adjudicator : Edward Silverman.

CUTHBERT NUNN PRIZE : Awarded to Marjorie Harper (a native of London). Adjudicator : Clarence Raybould.

HAROLD SAMUEL BACH PRIZE : Awarded to Christine Pembridge (a native of London); Commended : Iris Dyer and Hilary Urquhart. Adjudicators : Myra Hess and Howard Ferguson.

POTTER EXHIBITION : Awarded to Maisie Balch (a native of Caterham). Adjudicators : Principal and Warden.

ROSS SCHOLARSHIP (WIND INSTRUMENTS) : Awarded to Edward G. Planas (a native of New York City U.S.A.). Adjudicator : Warden.



ROSS SCHOLARSHIP (FEMALE VOCALISTS): Awarded to Betty Arkell (a native of London); Very highly commended: Barbara Heathcote. Adjudicators: Principal and Warden.

WALTER MACFARREN PRIZE: Awarded to Helen Cleaver (a native of Northampton); Very highly commended: Violet Graham-Williams. Adjudicators: Claude Pollard, Harold Craxton, and Victor Booth.

GILBERT R. BETJEMANN MEMORIAL PRIZE: Awarded to Diana Vernon (a native of Ormskirk); Highly commended: Elizabeth Cooper. Adjudicator: Parry Jones.

JOHN B. MCEWEN PRIZE (QUARTET PLAYING): Awarded to Hugh Maguire, Desmond Fenton, Pauline Bunday and Sheila Proudlock-Dunbar; Highly commended: Cyril Reuben, Kathleen Eastes, Margaret Hunt and Ruth East. Adjudicators: Principal and Warden.

SWANSEA EISTEDDFOD PRIZE: Awarded to Leslie Jones (a native of Cardiff). Adjudicator: Parry Jones.

ISABEL JAY MEMORIAL PRIZE: Awarded to Pamela Petts (a native of London); Highly commended: Joyce Gow. Adjudicators: Clara Butterworth and Cecilia Cavendish.

LIONEL MONCKTON SCHOLARSHIP: Awarded to Mary Jacoby (a native of Kingston); Highly commended: Barbara Lander. Adjudicator: Julius Harrison.

CECIL MARTIN PRIZE: Awarded to Margaret Moore (a native of London); Commended: Mary Leeman and Sona Ardontz. Adjudicator: Anne Baker.

PAREPA-ROSA PRIZE: Awarded to Margaret Wilson (a native of Toungoo, Burma); Very highly commended: Hilary Fisher. Adjudicator: Arthur Fear.

CHARLOTTE WALTERS PRIZES: Awarded to Paula Crouch (a native of Hornchurch) and Rosemary Figgis (a native of Bromley); Commended: Jean Johnson. Adjudicator: Anne Baker.

KATIE THOMAS MEMORIAL PRIZE: Awarded to Helen Crockford (a native of London); Highly commended: Rita Snape. Adjudicator: Anne Baker.

REVIEW WEEK PRIZE: Awarded to Dinah Demuth (a native of Bognor Regis); Commended: Klara Kacz. Adjudicators: Principal and Warden.

HISTORY OF MUSIC PRIZE: Awarded to Joyce Cunliffe; Very highly commended: Valmai Wells; Commended: Christine Patten and Jean Middlemiss. Adjudicators: Principal and Warden.

## Obsolete Orchestral Instruments

### II. The Brass

By Adam Carse

The term "Brass instruments" must be understood only as a popular means of classification for all instruments sounded by means of a cupped or conical mouthpiece, whatever the material they are made of.

A completely obsolete class are those "brass" instruments on which the scale is obtained by opening finger or key-holes, in the same way as on all wood-wind.

The oldest of the family is the medieval cornett. But that belonged to the pre-orchestral Middle Ages, and, although it was still used in the early part of the 18th century, the cornett was then on its last legs, and was only to be found in some old German church orchestras. It was normally a soprano instrument, made of wood and slightly curved, with six finger-holes on top and one underneath.

A bass instrument of the same class was the serpent. This was originally a French church instrument, but when military bands began to develop towards the end of the 18th century, the serpent cast off its ecclesiastical associations and became the only effective bass instrument in the military band. From there it found its way into some large opera and festival orchestras, and from about the beginning of last century until even after the mid-century it was still largely in use in some countries, in spite of the growing rivalry of the ophicleide.

It is difficult to understand how an instrument so troublesome to make, and so awkward to hold and play, should have been tolerated for so long. Yet it was commonly used in this country, and many old serpents may still be found lying about, most of them relics of the military bands, and rarely in any but a dilapidated condition. There is nothing the wood-worm likes better than a hearty meal off a ripe old serpent!

Originally the serpent had only six finger-holes, but on 19th century specimens there are three or more chromatic keys, and the late specimens are often fully keyed. The technique was peculiar. Having a very wide bore for its length (about 8 ft.), the pitch of the sounds could be varied considerably without any change of fingering, and the extreme low notes were played entirely by lip-technique.

The foremost English orchestral players were Andre, Thurstan and Jepp. These names figure in many an old Festival programme, in the orchestras of which as many as eight serpents



were sometimes employed. Andre had been in George IV's Household band, and ended his days in peace and comfort (as wind players are apt to do) keeping a public house at Gloucester. The last serpent-maker in London was called Hugget, the inventor of a super-variety called the Serpenteleide.

From about 1820, until the 'sixties or even later, the ophicleide became the heavy bass instrument in large orchestras, performing the same function as does the tuba at the present time, either together with or in place of the serpent or bass-horn. The latter was only a serpent made in a more convenient form, and without its awkward convolutions. It was made of either wood or metal, or of both, and in French military bands the bell was often made to represent a real serpent's head with wide-open mouth showing a flexible barbed tongue that wagged about as the player marched. The ophicleide was all-metal, and all the note-holes, eleven in number, were controlled by keys. It was an excellent instrument, with a good tone and capable of considerable agility. Many of these old ophicleides can still be found, black and battered.

The great English player on the ophicleide was called Ponder, and humorists rarely failed to make a pun about Ponder and his ponderous instrument. He was bold enough to play a contrabass ophicleide at the Birmingham Festival in 1834, and died in harness in 1841 while playing at the Gloucester Musical Festival.

The famous ophicleide soloist at Jullien's promenade concerts was a Frenchman named Prospère. He delighted his audiences with popular solos, and was said to be able to make his large instrument coo as gently as any dove.

Yet another keyed metal instrument was the popular keyed bugle. This was patented in 1810, and flourished until about the 'forties, when it had to give way to the all-conquering cornet, which had appeared in this country about 1830. The keyed bugle was usually made of copper, and had from six to nine brass keys. It was hardly admitted into high-class orchestras, but was often found in theatre bands, and in all military and brass bands. At Covent Garden Theatre in Henry Bishop's time (c.1820) the keyed bugle was often used, and the trumpeter of the orchestra, John Wallis, was paid 5s. a night extra each time he played on it. The leading English players were MacFarlane and John Distin.

The slide trumpet is now quite obsolete. But it was the instrument of all the leading English trumpeters from about 1800 until quite late in the century. John and William Hyde, the two Harpers (father and son), and finally Morrow, were the leading players, and some elderly past-students of the R.A.M. may remember, as does the writer, hearing old John Solomon occasionally playing this instrument, the last of the old trumpets in which the long tube was uninterrupted by the twists and turns of the valve-system.

## Concerts

CHAMBER CONCERT—June 4.—Sonata in B minor, for Flute and Piano, *Bach* (Henry Messent, Ann Heather Plummer); Sonata in E minor, for Cello and Piano, *Brahms* (Oliver Vella, Helen Cleaver); Two Songs, for Voice, Violin and Piano, *Handel* (Elizabeth Cooper, Felix Kok, Joyce Hedges); Quartet in E flat, for Piano, Violin, Viola and Cello, *Dvorak* (Rae Leeming, Nona Liddell, Edward Amos, John Kennedy).

ORCHESTRAL CONCERT—June 8, conducted by Mr. CLARENCE RAYBOULD. Overture in D, *Haydn*; Concerto (1st movt.) for Violin, Cello and Orchestra, *Brahms* (Felix Kok, Alexander Kok); Aria (Phoebus and Pan) *Bach* (Jane Thomas); Symphony No. 1, *Beethoven*; Concerto in C minor (1st movt.) for Piano and Orchestra, *Rachmaninov* (Yvonne Catterall); Concerto (1st movt.) for Violin and Orchestra, *Tschaikovsky* (Colin Sauer); Rhapsodie for Piano and Orchestra, *Rachmaninov* (Helen Cleaver).

CHAMBER CONCERT—June 25—Sonata in B flat for Violin and Piano, *Mozart* (Sylvia Cleaver, Helen Cleaver); Sonata in G minor for Piano, *Schumann* (Marion Nicholls); Sonata in G minor for Cello and Piano, *Rachmaninov* (John Kennedy, Priscilla Stoner).

SECOND ORCHESTRA—July 13, conducted by Mr. ERNEST READ and members of the Conductors' Class: Rita Sharpe, Paul Langley, C. Lacy-Moody and Alan Jellen. Overture—"Rosamunde" *Schubert*; Concerto for 2 violins, Cello, Strings and Organ, *Handel* (Derek Collier, Pierrette Galleone, Suzanne Mautner); Concerto in A minor (1st movt.) for Piano and Orchestra, *Schumann* (Iris Dyer); Symphony in G (3rd movt.) *Dvorak*; Aria, *Mozart* (Marjorie Davies); Concerto in B minor (3rd movt.) *Saint-Saens* (Pierrette Galleone); Ballet Suite No. 1, Gluck-Mottl; Capriccio Brillante for Piano and Orchestra, *Mendelssohn* (Hazel Joy Hanson).

OTHER CONCERTS included, on May 31, one devoted to the performance of works by nine students and L.C.C. Junior Exhibitioners' concerts on June 16 and July 21. The usual Fortnightlies also continued their beneficent function. It was indeed a relief to note for the first time the omission of the A.R.P. notice from the programme of May 10.



## Five Years with the Royal Observer Corps

Mr. Ivor Foster writes :—

Whitchurch, Cardiff.

July 15th, 1945.

*The Editor, The R.A.M. Magazine.*

Sir,

From time to time I have read in your columns news of various members' War-time activities, and I send the following lines in case they may be of interest ; I have hesitated to write before because I have a horror of anything which may suggest 'blowing one's own trumpet'.

Now that the Royal Observer Corps has been 'stood down' (not disbanded), I look back on five years full-time service in the Corps with no regrets. My job took me to many places and entailed working with various types of people, but the excellent spirit of comradeship with which all members of the R.O.C. are familiar was never lacking.

For eighteen months I worked in the open, and can speak feelingly of the vagaries of our climate . . . a two mile walk up-hill at three in the morning with the rain coming down in buckets has its dull moments, but there were compensations, and I recall many a night-watch when the noise and display of pyrotechnics and other activity amply repaid one for the tedium of eight hours spent in damp and darkness when there was 'nothing doing.'

A further year spent in the Operations Room of an R.A.F. Fighter Station afforded me some of the most interesting and exciting moments it has been my privilege to experience. Those of us who worked in that building found ourselves very much 'in the know', and are consequently bound by the most stringent regulations concerning secrecy, so that there is nothing I can say here about what went on inside. But the thought often struck me that if some of our arm-chair and bar-parlour strategists had the faintest idea of what marvels of science and organisation were brought to bear upon the enemy they would save their beery breath to better purpose. But I fear they will, like the poor, be always with us.

The remaining two and a half years I spent in R.O.C. 'Centres', at first learning each and every different job, then becoming 'Duty Controller' (that is, in charge of the Control Room), in which capacity I was working up to the time of the 'stand-down.'

There is no need for me to sing the praises of the Royal Observer Corps. Of late it has enjoyed a little of the lime-light it so richly deserves but which, for obvious reasons, it could not indulge in when operating as a vital War Service. When the full story is told perhaps the Corps' 30,000 Members will be accorded the public thanks they have so thoroughly earned.

Yours etc.,

IVOR R. FOSTER,

Observer Officer, R.O.C.

## Music for the Navy: A Request

Command Education Office,

St. Leonard's Hill,

Dunfermline,

Fife.

8th July, 1945.

Dear Sir,

In connection with the invitation to send news of the activities of Club Members, I may say that after four and a half years of operational work in the Navy, including two years in the Mediterranean, I was appointed in April as Music Adviser to the Rosyth Command, and have found most encouraging interest in all forms of musical activity on my tours of ships and establishments in the Command. In addition to a gramophone record library there is a keen demand for music, vocal and instrumental, and might I conclude with an appeal to members who have music for which they have no further use, to send it to me at the above address? I can assure them that it would be used to the best advantage, and so stimulate an interest in making music, which is one of our chief objectives in addition to the listening groups.

Yours sincerely,

PHILIP HATTEY.

Lieut. R.N.V.R.

(Music Adviser to Command.)

Best wishes to all at the R.A.M.

## The Professorial Staff

Recent retirements and new appointments, announced by the Principal in his Report on July 24, will be found on pages 46 and 47.



## Lyric and Dramatic Recital

An interesting Lyric and Dramatic Recital was held in the Duke's Theatre on May 17. It was a renewal of a series which had been dropped during the war, but which it is hoped to continue now that we are free from the menace of bombs. It included, besides solo items, Choral Speech, a scene from *Electra* by Euripedes and a short play by Franz Molnar.

### Howard de Walden Prize

The Competition for the Howard de Walden Gold Medal was held on July 18 with Mr. Val Gielgud as Adjudicator. The test pieces were: *Romeo and Juliet* Act III, Scene V; *Acceleration* by Oliver Popplewell; *Le Bureau de Change* by Lord Dunsany; *Call it a Day* Act III, Scene II, by Dodie Smith; *The Lady with the Lamp* Act II, Scene IV, by Reginald Berkeley and *Change of Heart* a play in mime by Rose E. Bruford. Direction was by Miss Bruford.

Mr. Gielgud gave many helpful suggestions, but pointed out that the role of Juliet was really beyond the powers of a student, although the student who played it on this occasion probably did it as well as anyone in the class could have done.

The Medal was awarded to Anne Cullen and it is understood that very few marks separated the winner and two other students—Sylvia Hellewell and Daphne Foster.

A.J.

## Opera

Two performances by the operatic class on July 12 comprised Scenes from Mozart's *The Magic Flute* and Acts I and II from Humperdinck's *Hansel and Gretel*. Among the casts appeared Robert Vivian, Leslie Jones, Desmond D'Arcy, Diana Vernon, Sheila Dominy, Pamela Petts, Joyce Gow, Gladys Latif, Betty Arkell, Joyce Neale, Ethel Lyon, Jennifer Vyvyan and Jane Thomas. The performances were enhanced by an orchestra of forty-seven players. Stage Management was in the hands of Sheila Fox and Gladys Richman, production under Geoffrey Dunn, and the Conductor was Robert Ainsworth.

## R.A.M. Distinctions

Omitted from list published in May :—  
ASSOCIATE (A.R.A.M.) Chasey, Albert.

## Pages from R.A.M. History—III

Compiled—by kind permission of Mrs. Corder (Eleanor Rudall)—from *A History of the Royal Academy of Music from 1822 to 1922* by FREDERICK CORDER, F.R.A.M.

Quotations from Mr. Corder's Chapter III (First Results) illustrate the continuing story of the R.A.M.

'After four months of hard work it now behoved the Academy to show forth some results for money expended and pains bestowed. . . . The initial display made by the students was, oddly enough, called *An Examination*, and was given before a select party of some thirty or forty members of the musical and fashionable world. The result proved so far beyond expectation that it was resolved to repeat it—under the title of *An Exhibition*—before all the subscribers. The following Christmas (1823) the same programme was submitted to the criticism of the outside public, by which time the youthful performers must have got pretty well sick of it. It ran as follows':

PART I—Symphonia, *Haydn*; Psalmo, *Marcello*; Grand Duet, *Hummel* and *Cramer*; Air (Creation) *Haydn*; Fantasia, *Bochsa*; Quartetto, *Zingarelli*; Fantasia, *Vogt* and *Bochsa*.

PART II—Introduction and Polacca, *Viotti*; Duet, *Dusseck*; Psalmo, *Marcello*; Duet, *Bochsa*; Chorus, *Jomelli*; Introduction to 'God Save the King,' *Bochsa*.

'Not a very thrilling programme, was it? But concerts in those dark ages were very dreary affairs, consisting of little else but Haydn, relieved by Italian trivialities (and no English music!) I was curious to see that last item by the great Bochsa, but it has perished under the dust of ages. An interesting note concludes this entry in the minutes':

"After the Exhibition Mrs. Wade was authorised to allow the children to dance, and to purchase for them cakes, fruit, etc. which should be charged in her account." . . . . .

'A letter from Sir John Murray to Lord Burghersh gives a very triumphant account of this first concert and continues:

"Some of the Committee thought our exhibition premature. I suggested and proposed it because it appeared to me necessary to silence our detractors and satisfy the subscribers, who were becoming very clamorous to see what we were doing. . . . The prizes have had a wonderful effect. The prize is a most beautiful medal—a head of Apollo, with a lyre." . . . . .

'This beautiful and much coveted medal has quite a history of its own. It was prepared by Wyon at the expense of Sir John



Murray—some fifty guineas—and presented by him to the Institution. About a dozen were awarded each year, but when hard times came this was one of the first luxuries to be cut off . . . . But in the present day, though the standard expected from students is so high, the numbers of silver and bronze medals carried off annually is reckoned by hundreds. . . . 'One year there was a workmen's strike and the medals could not be delivered. Word was passed to the students, and the royal lady who so charmingly presented the prizes that year never knew that she was handing over mere morocco cases (in which *someone* had placed cakes of *Chocolat Menier* with or without tinfoil as the best substitute for silver and bronze medals)'. . . .

Mr. Corder remarks that education was sterner in those days and quotes a paragraph from a letter from Lord Burghersh suggesting a reduction of time spent on Italian and Dancing. "It should be remembered" writes his Lordship, "that to become proficient on any instrument it should be practised at least five or six hours a day."

Sir Gore Ouseley, writing to Lord Burghersh (November 18, 1823) speaks of the general progress of the R.A.M. and of a suggestion to invite Rossini to join the staff. He says that he is not prepared to act in the matter—"in our incipient and wretched funds we find Crotch and his assistant amply sufficient for the lessons requisite in harmony and composition. Yet it would be a matter of deep regret to me not to employ so illustrious a person."

'The Academy could now (December 1823) consider the results of a year's hard work. These were not very encouraging financially. Plenty of excellent youthful talent had been found; the receipts of the institution had been good—£7027, 16s. in all, the annual subscriptions being £866, 5s.—but the expenses were nearly £9,000. Some of the subordinate branches of education were lopped off, but this was too slight a relief. Appeal was made to the professors to reduce their fees, and these gentlemen very handsomely offered to teach for the next three months *gratis* if this would get the Academy upon its feet again. Every nerve was now strained to keep things going. A dinner and ball produced about £1,200, and, though the Government refused to make a grant, the King gave a yearly donation of £100, a subscription which was continued by King William and by Queen Victoria all through her long reign . . . .

'In July, 1825, the Rev. Mr. Hamilton was elected to succeed Mr. Miles as Superintendent. The newcomer was a worthy gentleman, but one who seems not to have had quite so firm a hand with the boys as the young rascals demanded . . . . An old student of this period has left it on record that there was much foolish waste in the commissariat department. It was before

the days of gas, and the students had an allowance of candles served out to them every Saturday, the same in summer as in winter. Consequently in the summer they accumulated a stock which the prudent found means of turning into money, while the more reckless employed theirs as missiles wherewith to assail dogs, cats, or even human passers-by in Tenterden Street. This grew into a traditional custom, only stopped in 1850, when one redoubtable marksman flung a candle through the skylight in the roof of the Oriental Club opposite. Oh, they were nice boys in those days!

'When "the Reverend," as they called him, was out of the way they used to go to the front windows with all the trombones and "loud bassoons" they could get and perform a Dutch Concert for the edification of the Orientals, and when these long-suffering old gentlemen sent over to complain, our lambs would sit twiddling their thumbs till the return of the Superintendent and meekly remark that it was very hard they couldn't be allowed to practise!'

(To be continued)

## National Gallery Concerts

### Tribute to Dame Myra Hess

Organised by the Musicians' Benevolent Fund in recognition of Dame Myra Hess's wartime services to music, a dinner was given on June 14. In a letter read by the chairman, Mr. Frank Howes, Her Majesty the Queen said: "I look back on my visits to the National Gallery concerts as some of the happiest hours of the dark times through which we have passed."

Dame Myra said that she had always wanted to make music a part of everyday life, and she had always been sure that there was a vast potential audience who had been debarred from music by existing conditions. Yet it was those people who made up the nation—our musically much-maligned nation.

Lord Woolton presented to Dame Hess a gramophone with a library of records from the musicians, and a bronze bust of the distinguished pianist by Epstein, offered to the National Gallery on behalf of the fund by Mr. Steuart Wilson, was accepted by Sir Kenneth Clark, director of the gallery.

It was announced that £10,000 from the gallery concerts had been handed to the fund.

"For I consider music as a very innocent diversion, and perfectly compatible with the profession of a clergyman." (Jane Austen)



## Roll of Service

*The following list has been revised to include all names and particulars received up to August 1. Additional names should be sent to the Editor at the R.A.M.*

Appleton, A.	Lewis, B.D.K.
Anderson, W. F. (Major R.E., P.O.W.)	Latham, P.M.S. (Lt.R.A.)
Anthony, Trevor (R.N.).	Liddell, O. (R.N.)
Ashton, Roy	Leetham, R.R.
Burke, M. T. (Flt. Lt. R.A.F.)	Latutin, S. (Capt. Som. Lt. In.)†
Bensted, B. (R.A.F.)	Lumsden, A.M.J. (3/O. W.R.N.S.)
Boulter, M.B.C. (W.R.N.S.)	Macdonald, O.
Barlow, S.J. (2nd Lt.)	Marchant, R.H. (Lt.R.A.)
Beech, M. (W.R.N.S.)	Miles, M.
Bush, Alan (R.A.M.C.)	Moskalyk, W. (P.P.O.C.L.I.)
Creber, H.S.	Newton, D.
Dennis, E.	Nash, A. Brian
Dixon, S. (W.A.A.F.)	Oulson, R. C.†
Demuth, Norman (Lieut., Pioneer Corps)	Parsons, E. (C.M.P.)
Dawson, G.L., (R.A.)	Phillips, L.
Dunn, G.B. (Maj. R.M.)	Phizacklea, T.J.
Dunning, Audrey (A.T.S.)	Pells, B.M. (W.A.A.F.)
Davies, Verdun (R.N.)	Rust, J. F. (R.N.)
Edwards, M. (W.A.A.F.)	Richardson, A. (R.A.F.)
Evans, M. (C/Ens., Sig- nals, Ceylon Command)	Richens, J. (P.O.W.)
Evans, M.O. (F.A.N.Y.)	Salter, J. (P.O.W.)
Foggin, M. (Flt. Lt. R.A.F.)	Salter, C.E.F.
Foster, Ivor (R.O.C.)	Shore, B. (R.A.F.)
Hiscock, D.C.	Stephens, R.
Hathey, P. (Lt. R.N.V.R.)	Smaldon, L.
Howell, P. (R.N.)	Scott-Joynt, A. G. (Maj. Herts. Regt.). Men- tioned in Despatches.
Hawks, M.E.M. (W.A.A.F.)	Secker, E.M. (W.A.A.F.)
Heming, M. (Lt. K.R.R.C.)†	Shingles, C.
Hurwitz, E. (R.A.M.C.)	Sternberg, S.
Johnson, S.M.	Tinteren, R.
Johnstone, D. (Irish Guards)	Taylor, D.C. (R.A.F.)†
Jezard, J. (M.N.)	Thomson, D. (R.A.F.)†
Kell, A. (R.N.)†	Till, D.
Kimm, G.B. (R.E.M.E.)	Thomas, M.
	Wing, V.
	Welborn, G. (Mrs. Brem- ner) (W.A.A.F.)
	Ward, D. (R.A.F.)

## Births

ADAM—On January 22 at Melbourne, to Mary (née Baillie) wife of Dr. Leonhard Adam, a daughter—Mary Clare.

KIMM—On February 2, at Faversham, Kent, to Phyllis (née Spurr) wife of George Kimm (R.E.M.E.) a son—George Andrew.

OBITUARY—On April 28, ALBERT HOWARD FOX, A.R.A.M., F.G.S.M., in his 76th year.

## R.A.M. Club Social Meeting

July 2nd

The Committee had been concerned to arrange a significant musical event to match the occasion of the first meeting under peaceful conditions.

The Griller quartet had been invited to play, and this alone was enough to arouse eager anticipation. But anticipation was even further stirred as it became generally known that Pablo Casals was to be the guest of the Club. Nothing could have added more to the pleasure of the occasion than the presence of this truly great and humble artist.

The Principal, who for a brief moment had been persuaded to preside, told our guest that many of us had thought of him during the years of oppression and how warmly we now welcomed him at this informal and purely domestic gathering. This welcome drew a charming response from Casals.

It was in such an atmosphere of warmth and expectation that the Griller Quartet played string quartets by Bloch and Haydn.

As we passed through the anxious questionings, the turbulence and the occasional mysticism and quietude of the Bloch to the confident serenity and clear sunlight of the Haydn it seemed that prevalent past and present moods were being mirrored for us in the music.

Our President, Percy Waller, in giving thanks to the quartet, said it would be an impertinence to use words of praise when all we wanted to do was to record our gratitude for a deep and moving experience.

In distant retrospect we can imagine that "the nightingales applauded" such perfection.



## Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.  
Address: 91 Crane Street, Salisbury, Wilts.

MR. NORMAN DEMUTH has written the official Regimental March for the Pioneer Corps, in which he serves as Lieut.

MR. H. SCOTT-BAKER tells us that his son, John Cameron, has graduated M.B., B.S. (Lond.) with the "conjoins" L.R.C.P., M.R.C.S. and, in addition, has gained the *Inchley, Travers* and *Steadman* prizes. We congratulate Mr. and Mrs. Scott-Baker.

DAME MYRA HESS, with the New London Orchestra, gave a concert in aid of *Help Holland Fund* at the Albert Hall on June 19. In conjunction with the Boyd Neel Orchestra she also gave a concert at Wigmore Hall on July 1 in aid of the *R.A.M. Eda Kersey Scholarship Fund*.

MISS AMY (HAZEL) INGLIS, writing in June, was expecting to return to Croydon with her school in August, after six years exile in Somerset. She said she would leave the West Country with many regrets, particularly in regard to a Womens' Institute choir at Norton-sub-Hamdon which she had trained and entered for the Somerset Festival every year. They achieved many successes and this year gained the highest marks in the Festival. Unfortunately this enthusiastic choir will now have to cease for want of someone to train them. Many of the women have said that they enjoyed their hour's singing more than anything in the whole week. And Miss Inglis adds: "I certainly did."

MR. LYNDON MARGUERIE of Jersey, C.I., through a friend writing to Mr. Cedric Sharpe, sends news of his musical activities there during the German occupation. He has been fully busy with the direction of Gilbert and Sullivan operas, Chamber Music (including the performance of one of his own compositions), cello teaching, church music and concerts to hospital patients. Music teachers have been very busy and the occupation has brought out many latent musical talents in the island. Concerts have been frequent and well attended. "All this sort of thing" he says, "has kept the population interested and contented, despite the fact that the German flag flew over the island."

It is pleasant to have news of so much good work under such difficult conditions and to applaud the spirit which made it possible.

MR. THEODORE HOLLAND's *Four Preludes* for piano received their first performance by Kendal Taylor at Wigmore Hall on June 11.

MISS MURIEL HAWORTH sends programmes of a concert and a Lecture-concert (Herbert Wiseman) she organised at Southport in aid of the National Children's Home there. She had the assistance of Southport Philharmonic Orchestra (strings) and members of Liverpool Philharmonic Orchestra.

MR. GLYN TOWNLEY, writing in June, tells of an 8,000 miles radio and concert tour he had just completed in the Union of S.A. and Rhodesia. His chief centres were Johannesburg, Cape Town, Durban, Bulawayo, Salisbury and the Victoria Falls. He included many recitals for the Forces at the various camps.

MISS GWENDOLYN REICHE tells us that during two years she has taken part in over 800 ENSA concerts and for 6 months has been giving recitals to troops and in factories. She gets numerous requests prior to her recitals and is much gratified that mixed audiences so much appreciate real music.

MISS SHULA DONIACH gave a Bach recital at Portland Hall on July 12. Interesting programme notes by the recitalist were printed.

MISS MARION TYLOR announces her engagement to Mr. Walter Griffith.

MR. NOEL V. HALE sends us an interesting syllabus of a *Review Period* held during July under the Bournemouth Education Committee. The programme included concerts by senior and junior orchestras and by violin classes and chamber music groups; *Papageno* from *The Magic Flute*; an address by Cyril Winn, Esq., H.M.I. and a lecture by Mr. Hale on *Teaching Stringed Instruments in Class*.

MR. JOHN BOOTH reports successes of his choirs at North London Festival in May. *Florian Singers* gained first prize in their class for the fourth time, and *East Hill Choir* were second in theirs, being only one point behind the winners. *Florian Singers* gave further evidence of their high standard at a concert at Southfields Central Hall on June 27.

MISS MARY KIERNAN, in a goodly budget of programmes and press cuttings from Australia gives evidence of her manifold and strikingly successful musical activities there. It is pleasant to record also that she has been able to include a good many of her own compositions at her concerts during the past five years.



MESSRS. DENIS EGAN, Roderick Jones and Miss Valetta Jacopi appeared at Boosey-Hawkes concerts during May in works by Benjamin Britten and Shostakovich.

MME. ELSIE HORNE recently gave a Lecture-Recital on *Points for Performers* at Chingford. Her pupils gave a Piano Recital at 74 Grosvenor St. (Society of Women Musicians) on July 14.

MRS. MARY PURCELL-BLACK conducted the singing of massed schoolchildren at Ramsey (I.O.M.) when Th. M. the King and Queen arrived there during their recent visit to the island.

FLT. LT. MYERS FOGGIN, R.A.F. has, since the cessation of hostilities, conducted five Symphony Concerts with Italian orchestras including two at the San Carlo Opera House, Naples. At Bari Arthur Bliss's *Things to come* was received most enthusiastically by players and audience alike. This was very gratifying to the conductor as—he tells us—the Italians are lamentably ignorant of British music.

MR. MANSEL THOMAS conducted the first popular concert of contemporary music for the *Société Philharmonique de Bruxelles* on June 9. The programme included *Les Illuminations* by Benjamin Britten and won very favourable notice in the Belgian Press.

FLT. LT. MYERS FOGGIN sends us by Air Mail the following additional news of his musical activities in Italy: "It might interest the readers of the Magazine to know that on August 18 and 22 Flight Officer NANCY WEIR (who studied with Craxton at the Academy) played the Beethoven G major Pf. Concerto at two Symphony Concerts I conducted at Bari. We also played Bax's *Tintagel*. So you see that the R.A.M. was quite strongly represented. Also as a matter of interest, I conducted nine performances of *The Gondoliers* in the Opera House of the Royal Palace at Caserta. The principals and chorus were all Services personnel (U.S. Army and British Army, Navy and Air Force), the producer was American, the orchestra Italian (a section of the San Carlo Opera Orchestra) and the stage-hands were German P.O.W.s. There can surely never have been quite such an international performance of Gilbert and Sullivan."

MISS LYNETTE DOLPHIN, writing from Georgetown, British Guiana, expresses the pleasure which the regular reception of the *R.A.M. Magazine* gives her. "In this far corner of the globe I am always delighted to have news of what is going on at the Academy." She recently played Mozart's *Concerto in A* at a concert given by the B.G. Philharmonic Society and also plays Cello in the orchestra.

MR. LESLIE REGAN's Watford Philharmonic Choir took part in the Promenade Concert at the Albert Hall on August 8, singing Handel choruses and in Patrick Hadley's new work *Travellers*.

MISS HANNAH JONES played the Beethoven Violin Concerto at Cheltenham on May 24 with the London Symphony Orchestra conducted by Eric Woodward.

FLT. LT. M. T. BURKE writes: "In April 1945 I directed 12 performances of *The Yeoman of the Guard* in the Royal Palace Opera House, Caserta. Field Marshal Alexander and Air Marshal Garrod were in the Royal Box for one performance and both expressed to me afterwards their appreciation of the performance. The orchestra was composed of members of the San Carlo Opera orchestra with 5 local service amateurs, one of whom had been a member of Ernest Read's junior orchestra; he played 2nd flute. The cast of over 60 was a mixed Anglo-America one and comprised all services, Navy, Army and Air Force.

"On Christmas Eve in the same Opera House I directed a Festival of Carols similar to that given at King's College Chapel, Cambridge. A string orchestra from the San Carlo provided the accompaniments."

C/ENS. MARGARET EVANS (Signals, Ceylon Command) writing to Mr. Spencer Dyke in June and in August, sends us some interesting details of her life and service and of music in Ceylon. It is hoped to publish extracts from her letters in our next issue.

## New Publication

"My true love hath my heart"—song (Cramer) H. Scott-Baker

"O! sir, I must not tell my age. They say woman and music should never be dated."  
(Oliver Goldsmith)

"There is an ancient Oxford story of an undergraduate, who, being requested to specify the minor prophets, replied that it was not for him to make invidious distinctions among holy men; and similarly in naming great names (among composers) I am far from any desire to draw up judicial class-lists."  
(Ernest Walker)



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## Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

## Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.